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THE  
MANUAL  
OF  
PHONOGRAPHY  
BEING AN IMPROVED SYSTEM OF  
SHORT-HAND

BASED UPON THE SPOKEN SOUNDS OF THE ENGLISH LANGUAGE  
AND ADAPTED TO

VERBATIM REPORTING

BY THE

REV. JAMES WILLIAMS, PONTYPRIDD.

*For Twelve Years a Teacher of Pitman's Phonography.*



*Second Edition—Price Ninepence.*

PUBLISHED BY THE AUTHOR.

LONDON: ELLIOT STOCK, 62 PATERNOSTER ROW.

MANCHESTER: JOHN HEYWOOD, 143 DEANSGATE.

FOR ABROAD: TRUBNER & CO., LUDGATE HILL, LONDON.

1878.

[Entered at Stationers' Hall.]

This book is a copy  
of Pitman's in principle  
but uses the same signs  
for different letters, without  
any apparent advantage.  
The directions for exercises  
are good and could be  
applied to other systems.

THE  
MANUAL  
OF  
ALPHOGRAPHY  
BEING AN IMPROVED SYSTEM OF  
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## PREFACE.

1. The all-wise and benevolent Creator has not only dignified man with a mind to think and a heart to feel, but has also endowed him with the power of language, by means of which he can readily convey his sentiments to others. But whilst speech is at breathing ease, our common mode of writing is slow and tedious to the last degree, and altogether at variance with the speed of the present age. For instance, we can utter the sound of "M" with one impulse of the voice, but it requires six movements of the pen to write it! It thus takes six hours to write that which is delivered in one. The words, *enter*, *edification*, can only be written after the pen has made 35 movements! But in Alethography they can be written with only six movements; thus, *c* *1/2*. The number of strokes does not, in this case, exceed the number of syllables. This is doubtless the true and natural method of writing. Hence our reason for venturing to call the present system by the new name—*Alethography*. The term is derived from two Greek words, namely, *ALETHES*, *true*, *real*,—and *GRAPHO*, *to write*, and hence it means, *True Writing*, or *The True Method of Writing*, in opposition to the Roman method, which, everyone now acknowledges, is false, as far as it regards the sounds of our language.

2. This system is based upon the spoken sounds. And hence all words are written as they are pronounced. In arranging our alphabet, we have endeavoured to secure the necessary speed, without endangering legibility; for rapidity in writing would be of but very little purpose without clearness in *reading*. Signs that might, during rapid reporting be written out of the right slope, such as ) for \ are given to sounds approaching each other, *ch*, and *sh*. The sense would be clear even though, through hurry, *Charles* should be written *Sharles*.

3. Although the principles of this system may be acquired within a few days, yet it is but fair to state that their accumulation, arrangement, and criticism, are the result of a long experience in teaching Shorthand, combined with a close analysis and observation of the merit and demerit of the best systems. Every principle has been subjected to the test of severe criticism ere it found an abiding place in the work itself.






















4. Publications for *reading* are happily not wanting in our days; yet a simple, rapid and legible method of *writing ideas*, is still a desideratum. I have at length endeavoured to supply this long-felt want, by the invention and publication of an entirely new system, at a price within the reach of all. Hoping that it may be useful to my fellow-countrymen, I conclude, thanking the Giver of all mercies for health and strength to complete the work.





1 *Albert Place, Pontypridd.*  
*October, 1878.*

## THE DEFECTS OF THE COMMON ALPHABET.

5. There are about thirty-six distinct sounds in the English language. But the common alphabet is so imperfect that it provides only twenty-six, or rather twenty-three signs, for since O soft is like S, Q like K, and X like KS, there are three useless letters. It vainly attempts to represent the thirteen remaining sounds, sometimes by *varying* the sounds of each vowel, as *a* in *all*, *arm*, *at*, *ale*; and at other times, by employing *digraphs*, as *th*, *sh*, *ch*, *ng*, which, though combined, express one simple sound. Hence the difference there is between the pronunciation and the spelling of a word; and hence too the importance of consulting Pronouncing Dictionaries. The characters of the ordinary alphabet are also so complex in form, and contain such a number of useless movements of the pen, that it takes about six hours' time to write out what is spoken in one! We cannot abbreviate such letters, for if we shorten *m*, we get *n*, and if we curtail *n* in like manner, we get *r* or *i*—a mere undotted *i*. We must therefore seek for no aid from our time-honoured alphabet in the construction of a Brief System of Writing.

## THE ALETHOGRAPHIC ALPHABET.

6. Out of the twenty-four consonantal sounds, there are, at least, about sixteen that bear such a close relation to each other as to admit of being arranged together as *pairs*. For instance, let the pairs *t, d*; *p, b*; *k, g*; be carefully sounded, and it will be perceived that the sounds in each pair are the same, excepting that the first is *light*, and the second *heavy*. They should be so represented in writing. We can best represent these sounds by availing ourselves of the advantages offered by Mathematical Science. We therefore take four *light* strokes such as these,  and four *heavy* ones, as,  Hence we get eight simple letters. We may also take the *quarter* of a circle, and make curved lines, either way, in the same directions as the above straight lines; thus in the direction of — we get either  or ; in the slope of  we have either  or ; in the upright stroke ,  or ; in the slope of ,  or  This gives us eight more light characters, and by making them *heavy*, thus,        , we get eight more to represent the corresponding heavy sounds. We have thus twenty-four simple signs for the consonantal sounds. They are positive in direction, and simple in form.

7. We can again obtain our vowel signs by making short strokes, only one-fifth as long; thus,  *light*, and  *heavy*; and by dividing a small circle, horizontally and perpendicularly, we get  *light*, and  *heavy*. We have thus simple signs for our vowel sounds.

# THE ALETHOGRAPHIC ALPHABET.

## CONSONANTS.

Letter.	Sign.	Name.	Power.	Letter.	Sign.	Name.	Power.
T	/	tee as in tin		Sh	↖ or ʔ	ish as in shall	
D	/	dee deed		Zh	↖	zhee vision	
P		pee pope		Th	↖	ith thin	
B		bee babe		Th	↖	thee thou	
K	\	kay keep		F	↖ or c	ef fife	
G	\	gay gas		V	↖ or c	vee vine	
N	—	en nine		L	↖	el law	
Ng	—	ing song		R	/ or ↗	ar ray	
M	↗	em man		H	↗	hay hear	
S	( or o	ess see		W	⌊	way was	
Z	( or o	ez zeal		Y	⌊	yay yes	
Ch	)	chay chair					
J	)	jay jam					

## SIMPLE VOWELS.

Heard Long and Short in the given words.

LONG.						SHORT.					
AW	AH	A	E	O	OO	u	a	e	i	o	oo
Small	furnas	may	seen	so	poor	But	that	pen	is	not	good.

## COMMON DIPHTHONGS.

∨	↗	↘	↗	↘
I as in ice,	OI as in oil,	OW as in owl,	U as in tune,	AI as in ay
Λ or ∨	↗	↘	↗	↘
∨ for joining, as, √ I am, ~ I will, ∩ I have.				

W SERIES (circle on left) war, wah, wa, we, wo, woo, wu, why.

Y SERIES (circle on right) yah, ya, ye, yo, yu  
(Signs for yaw, yoo, not necessary.)

2 on the left hand side or under.  
 C " " right " " " upper side

# COMBINATIONS.

/ tw, \ kw, \ gw, — ng<sup>k</sup><sub>g</sub>, — ng<sup>k</sup><sub>r</sub>, — wh,  
 ( m<sup>p</sup> — or o n<sup>t</sup> — n<sup>t</sup> r — m n<sup>t</sup> ~ w n<sup>t</sup> O st,  
 O str, / r<sup>ch</sup> / or ) r<sup>t</sup>

## TO LEARN THE SOUNDS IS THE FIRST STEP.

8. The pupil should, from the first, try to obtain a clear idea of the nature and sounds of the letters. Owing to the defects of the common alphabet, we have been obliged to represent some simple sounds by digraphs, as *aw*, *oo*, *ng*, *ch*, *sh*, *th*. Yet they should in no instance be called by their old names, such as, *ay double-yoo*, *double-oh*, *en-jee*, *see-aitch*, *es-aitch*, *tee-aitch*; but they must always be pronounced as simple sounds, according to the real powers of the signs, as given in the Alethographic Alphabet, as for instance, *ing*, *chay*, *ish*, *ith*, &c. The sounds could be best obtained through the aid of an oral teacher. In the absence of such, let the pupil call the Shorthand signs by their respective names, as given in the third column, and gather their sounds or powers from the illustrative words in the other column. For instance, to ascertain the sound *ch*, pronounce *chair* slowly and distinctly, and let the *-a-i-r* gradually die away, and then notice the real sound of *ch*. Do the same with the other signs.

## THE DIRECTION IN WHICH THE SIGNS ARE WRITTEN

9. The Descenders, namely, / *t*, / *d*, | *p*, | *b*, \ *k*, \ *g*, ( *s*, ( *z*, ) *ch*, ) *j*, \ *sh*, \ *zh*, and \ *th*, \ *th*, are always struck downwards.

10. The Ascendent — *r*, which is longer than the other consonants, is always written upwards, and slopes 30 degrees from the horizontal, and is thus distinguished from / *t*, which slopes 60 degrees. Also ✓ *h* is written upwards.

11. The Horizontals, — *n*, — *ng*, ( *f*, ( *v*, \ *l*, — *w*, — *y*, — *wh*, are written from left to right.

12. The Variables, ( *m*, / *r*, may be written either upwards or downwards, according to convenience in joining. But when *m*, or *r*, are the only consonants in a word, they are always written upwards. When written downwards they should be called *ma*, or *ra*. When joined to *n*, *ma* is the most convenient.

*Ma*, *ra*, are the best forms after *th*; thus, ) not U for *th r*.

13. The consonants should be made about one-sixth of an inch in length. Circles *s* and *st* are written inside of curves, as, ( *ms*, but when coming between two straight letters, they are written

on the outside of the angle, thus, ∟ *k s p*, ⊥ *n s p*

Circle S. o is prefixed to the first & last series of straight letters & to the



*left side of a downstroke, under a horizontal, or on the right side of an*

14. The same rules apply to the short vowel strokes. They are never joined to, but always separate from the consonant. They should be made about one-fifth the size of the consonantal signs. When *w* sound precedes any vowel, it is shown by prefixing a small circle on the *left* hand, thus, *q wa*, *σ we*; and a *y* sound by a similar circle on the opposite, or *right* hand side, thus, *p ya*.

### TO LEARN THE SIGNS, OR ALPHABET.

15. The principal difficulty in acquiring Shorthand, is to remember the signs, and to write them in their proper inclinations with neatness and precision. If the pupil should find his first attempts unsatisfactory, let him not be discouraged. Practice will soon make the work both easy and pleasant. He should, from the very commencement, aim at *accuracy*, and not rapidity. To secure this desirable object, let him faithfully carry out the following plan:

#### EXERCISE 1.

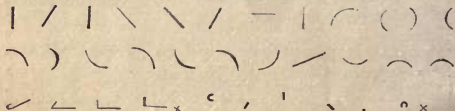
Write slowly into a ruled Copy Book all the signs of the Alphabet twenty times, according to the Alethegraphic Alphabet, always pronouncing the *sound* as you write its sign; thus, *// || \ \ &c*

#### EXERCISE 2.

Write the alphabet in another way. Learn thoroughly two letters at a time. Write them in *pairs*, taking care to make the first *light*, and the second *heavy*, and observe their inclination. Begin with the pair *t, d*, *// //* &c. Repeat through the line from twenty to thirty times. Then commence with the pair *p, b*, *|| ||* Repeat through the line, and so on, until you have gone through all the alphabet. The vowels should be written out in the same manner. This practice should be continued every day until the whole can be correctly written in about sixteen seconds. When writing the heavy curves, observe that they are shaded only in the middle, and taper off towards each end.

#### EXERCISE 3.

[Name the following Consonants and Vowels.]



*upstroke adds N.*

*a small hook at the end of w*



*right side of a downstroke; above a horizontal or on the left side of an*

## THE METHOD OF JOINING THE SIGNS.

16. All the signs in a word should be joined together without taking the pen off the paper, the second commencing at the point where the first ends, and the third continued from the end of the second: thus,  $\swarrow$  not  $\swarrow$  for *late*. When straight consonants are repeated, there should be no break, thus,  $\diagup$  *tt*. When a curved consonant is repeated, you should repeat the curve, thus  $\sim$  *ff*,  $\sim$  *ll*,  $\sim$  *mm*. In writing a word, the consonantal outline, or skeleton, is first written, and afterwards the vowels are filled according to the rule; thus, *lad*  $\swarrow$  not  $\swarrow$

17. When an outline contains two or more strokes in depth, the first generally rests upon the line, the others are below. When one consonant is a horizontal, and the other a descender, the first is commenced above the line, and the second ends on the line, thus,

$\diagup$  *tp*,  $\diagup$  *pt*,  $\swarrow$  *ks*,  $\swarrow$  *thr*  $\_$  *lp*,  $\_$  *np*,  $\sim$  *lk*,  $\sim$  *kf*

## HOW TO SPELL IN SHORTHAND.

18. The great Rule in writing is to use only such letters as are necessary to express the *sound*; that is, every word must be written, not according to the letters, but according to the pronunciation. If therefore the pupil is uncertain as to the correct pronunciation of any word, he should, ere he attempts to write it in Shorthand, consult some good Pronouncing Dictionary, like Messrs. Collins' "Pocket Dictionary;" or, boys in school may procure "The English Dictionary" through Messrs. Goubaud & Son, 39 Bedford-st., London, or through any Bookseller, at the small cost of 1d. This rule of writing by sound teaches us then to omit all silent letters, as *gh* in *fight*, *right*, *though*; *l* in *calm*, *b* in *lamb*. These words are written thus, according to their sounds,

$\swarrow$  *fight*,  $\swarrow$  *right*,  $\sim$  *though*,  $\swarrow$  *calm*,  $\swarrow$  *lamb*.

## HOW TO PLACE THE VOWELS.

19. When a Vowel is sounded *before* a consonant, as in *add*, *ale*, its sign must be written either on the left hand side of a descending consonant, or on the upper side of a horizontal one; thus,



$\diagup$   $\sim$  But when a Vowel is sounded *after* a consonant, as in *do*, *no*, its sign must be placed either on the right hand side of a descending consonant, or below a horizontal one; thus,  $\diagdown$   $\_$

The diphthongs follow precisely the same rule. The learner must try to understand and apply this rule, as it is of great importance. But when two vowels of different sounds meet together in a word, as in *dial*, one must be placed to each; thus,  $\diagup$   $\diagdown$  The best place for the vowel is about the middle of the consonant.

*upstroke adds F or v.*  
*a large fine hook represents - tion*





inserted after the 1<sup>st</sup> consonant  
 3<sup>rd</sup> place vowels before the 2<sup>nd</sup> consonant.

# A VOWEL BETWEEN TWO CONSONANTS.

20. When a Vowel comes between two consonants, as in *keep*, it is possible to write it either *after* the *first*, or *before* the *second*; thus,  or  the meaning being the same in both cases. But in order to secure uniformity amongst shorthand writers, the following rule must be observed—











LONG VOWELS are written *after* the *first* consonant.

SHORT VOWELS are written *before* the *second* consonant; thus,










 *reap*,  *rip*,  *mane*,  *men*.

An observance of this rule secures at once a clear distinction between Long and Short Vowels, apart from their being written *heavy* and *light*.

Vowels sounded *before* a consonant are written thus—

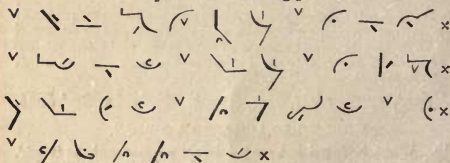
 *at*,  *aid*,  *eat*,  *ape*,  *ache*,  *an*,  *aim*,  
 *oath*,  *eve*,  *ale*.

Vowels sounded *after* a consonant are written thus—

 *tea*,  *day*,  *pay*,  *go*,  *neigh*,  *so*,  
 *fee*,  *lay*,  *raw*.

## EXERCISE 4.

[Read the following.]



## EXERCISE 5.

[Turn the following consonants into Shorthand.]

1. tn, nt, np, pn, tm, mt, ns, km, mk.
2. nm, mn, nf, fn, hs, lp, pl, fv, fl.
3. tt, pb, tp, ksh, shth, thsh, sz, chs, sch.
4. lth, thl, fr, rl, lr, rt, tr.

*Pitman*  
 ah. aw. 1<sup>st</sup> place on the left side or above  
 eh o 2<sup>nd</sup> " is said to be before.  
 on the right side or below

*of a straight letter, or to the final  
in hook (or tion)<sup>9</sup> of a curved letter.*  
WRITING EXERCISES.

21. The following are the principal combinations in English. They are therefore very important. They must be mastered somehow. It is better to overcome the difficulty at once, by adopting the following plan, than to blunder for months with such simple combinations. Let the following exercises be carefully and faithfully converted into Shorthand, and then the student will soon find himself beyond the difficulty.

#### EXERCISE 6.

22. Write all the *Long Vowels* in their order *after* each consonant, excepting *ng* and *zh*. To effect this, write into your Copy Book six *Ts*, then six *Ds*, and again six *Ps*, and so on, writing each letter of the alphabet six times over. This will give 22 series of sixes, or 132 consonant strokes. Then place the Long Vowels in their order to each series of six, pronouncing the syllables as you write them; thus—

/c /i /o /u /a /e /c /i /o /u /a /e  
|c |i |o |u |a |e |c |i |o |u |a |e  
\c \i \o \u \a \e &c.

Go on thus with *n, m, s, z, ch, sh, th, f, v, l, r, h, w, y*. Place the vowels, similarly, after each series.

#### EXERCISE 7.

Write all the *Short Vowels* in their order *after* each consonant, excepting *ng* and *zh*. This and the following exercise, are done after the same manner as the previous one, excepting the change of vowels.

#### EXERCISE 8.

Write all the *Diphthongs* in their order *after* each consonant, excepting *ng* and *zh*.

#### EXERCISE 9.

Write all the Long Vowels in their order *before* each consonant, excepting *h, w, and y*. This exercise and the two following ones are done like the sixth, but the vowels precede the consonant, that is, they are placed on the opposite side.

#### EXERCISE 10.

Write all the Short Vowels in their order *before* each consonant, excepting *h, w, and y*.

#### EXERCISE 11.

Write all the Diphthongs in their order *before* each consonant, excepting *h, w, and y*.

*Initial St loop is prep'd to the  
h r series*

## EXERCISE 12.

Join all the letters of the alphabet in their order *after* the syllable /c *taw*, thus,

/c /c /c /c /c &c.

throughout the alphabet. Then join them after | pa, \ ka, — na, consecutively, excepting *h*, *w*, and *y*.

## EXERCISE 13.

Join all the letters of the alphabet in their order after the syllables ( may, ( see, ) cho, consecutively, excepting *h*, *w*, *y*.

## EXERCISE 14.

Join all the letters of the alphabet, in order, after the syllables \ thoo, \ fi, \ low, consecutively, excepting *h*, *w*, and *y*.

## EXERCISE 15.

Join the consonants in their order. Begin with / *t*; let each consonant be written after it; thus,

/ / / / &c.

Then write them after / *d*, and so on throughout the series.

## EXERCISE 16.

23. Write in Shorthand, two or three pages every day, out of either of the following books, for one month, taking care to aim at *accuracy* rather than speed: "The First Class Reading Book," price 1*d.*, published by the S. S. Union, 56 Old Bailey, London; "First Reading Lessons," (Part I.) price 1½*d.*, published by Messrs Simpkin, Marshall & Co., London; "First Progressive English Reading Book," 1*d.*, published by Mr John Heywood, 143 Deansgate, Manchester; "First Book of Reading," 1½*d.*, by Messrs. W. & R. Chambers, Edinburgh; or Cassell's "Mereton," would suit well. These books may be obtained, either direct from the publishers, by return of post, or through any local bookseller on a few days' notice.

## EXERCISE 17.

Write all the Long Vowels and Diphthongs *before* all the consonants, thus, c/ c/ c| c| &c. through the series. Then begin with . *a*, as, / / | | &c. Go through the series. Next, begin with . *ā*, as, / / . | . | &c. Do the same with *e*, *o*, *oo*, and Diphthongs, consecutively.

## EXERCISE 18.

24. Place the small circle for *w*, or *y*, before all the Long and Short Vowels, and thus form the *W* and *Y* series. Then write the sign / *t* after each.




[The preceding Exercises are written in Shorthand in the "Reader" (price 3d.) not in full, but only to such an extent as to enable the pupil to gain an idea of the plan. He should complete each Exercise which has been commenced therein.]

## EXERCISE 19.

[Turn the following into Shorthand.]



















Make good use of your time, for when it is once gone, it is gone for ever. Be wise and good. Read good books. Now is the best time, for the Lord says: I love them that love me, and they that seek me early shall find me. Get, that you may give, and fail not to give when you have got.

## CONSONANTAL DIPHTHONGS.









25. There is in English a variety of combinations consisting of *r* or *l* being preceded by a stronger letter, such as *T*, *D*, *P*, *B*, *K*, or *G*, as heard in *pray*, *play*, *grow*, *glow*, &c. The letters *pr*, *pl*, *gr*, *gl*, are so blended together as to be uttered with one impulse of the voice. They are therefore called *Consonantal Diphthongs*. In this system, we add *r* to the primary consonant, not by a *small* hook, as in Phonography, but by a *large* one, on the *left* hand, and *l* by a similar hook, on the *right* hand; thus,  *pr*,  *pl*. The *R* or *L* is always read *after* (never *before*) the primary letter; thus,  is read *pr*, not *rp*. For convenience in joining, *fr*, *vr*, *fl*, *vl*, are provided with duplicate forms, the extras of *f*, *v*, being attached to the primary letter. When *L* is inside curves, it is a *small* hook. These compounds should always be named *tra*, *pra*, *fra*, *fla*, not *tee ar*, *pec ar*, &c. They are represented as follows—

## EXERCISE 20.




*R* hook on the *Left* hand, thus—

 *tr*,  *dr*,  *pr*,  *br*,  *kr*,  *gr*,  *nr*,  
 *mr*,  *chr*,  *jr*,  *shr*,  *zhr*,  *thr*,  *t̄hr*,  
 or  *fr*,  or  *vr*.




*L* hook on the *right* hand, thus—



 *tl*,  *dl*,  *pl*,  *bl*,  *kl*,  *gl*,  *fl*,  *vl*.





## FINAL TR, DR, THR.

26. When the compounds of *R* occur at the *end* of words, they are expressed by a *large final hook*, always written on the opposite side of an initial hook of a straight letter; thus,  *greater*; but always inside of curves, as  *setter*. *S* is added by a small circle inside the hook, as  *setters*.

## TRIPHTHONGS.

27. When *S* precedes the diphthongal sounds of the *R* or *L* series, they are called *Triphthongs*. The *S-r* series are expressed by an *initial loop* on the *R* side of straight letters; thus,  *stray*, but inside of curves, as,  *stream*. The hyphen means a consonant place. The *S-l* series are expressed by a loop on the *L* side, or right hand, as  *splay*. This loop is *shortened* when it attaches to curves, to distinguish it from that of *S-r*.

When a vowel intervenes, it is better to use the alphabetical form for *S*; thus,  *supper*,  *supply*. But when used medially, the circle will be very convenient, as,

 *pastry*,  *displease*,  *disgrace*,  *disclaim*.

## EXERCISE 21.

[Turn the following into Shorthand.]

Pray, prow, try, dry, draw, crow, grow, gray, pauper, taper, reaper, keeper, maker, draper, nitre, flaw, fly, flame, clay, clean, glow, glue, glide, play, blame, stay, people, pupil, little, stray, street, spray, sprout, stream, scream, disgrace, display, pastry, supply, subscribe.








## WRITING EXERCISES.

Let each outline as it occurs in the following Exercises be written, into your Copy Book, one dozen times at least, taking care to pronounce the word as you write its outline. The pupil should also add other illustrations.

## DUPLICATES FOR M, N, F, V, S, &amp;c.

28. According to convenience in joining, the above letters may be written in two different ways—either by their *alphabetical*, or *extra* forms.

## EXERCISE 22.

29. *M final* may be indicated either by a small final hook on the left hand side of straight letters, as  *tame*,  *palm*,  *came*,  *name*; or by double-length curves, as  *shame*,  *theme*,  *ream*.

30. *N final* is indicated by a small final *hook* on the *right* hand side of straight letters, and inside of curves, as *t* ten, *p* pen, *c* cane, *ch* chin, *th* thin.

31. *F, V*, are expressed by joining either *c* or *>* to the preceding consonant, as *v* life, *f* deaf; but the semicircle should be *thickened* for *V*, as *v* live, *f* five, *v* dive.

32. *S, Z*. By a small circle [ *o* ] written on the opposite side of an initial hook, to preserve the straightness of the letter, as *s* trays, *z* close. When there is no initial hook, a vowel may be implied by writing the circle on the vowel side, as *s* apes, *p* pace, *a* aches, *e* ease; instead of *s* apes, *p* pace, *a* aches, *e* ease. This rule is also applicable to the *double circle* [ *O* ] for *St*. These circles may be used either initially, medially, or finally, as *s* sake, *t* task, *n* nice.

### EXERCISE 23.

33. *ST*. By a double-size circle [ *O* ], as *s* stick, *p* post, *o* must; but when a vowel follows, use *o*, as *o* lusty, *o* crusty.

34. *STR* by *o*, as *s* tester, *o* faster, *o* master, but when a vowel comes after, use *o*, as *o* pastry, *o* destroy.

35. *A Second S* may be added by stroke and circle, or circle and stroke, as *s* cease, *s* says. Also a *second S* may be added either by continuing the circle through the previous consonant, as *s* pieces, *s* tenses, *s* faces, *s* posts, *s* costs; or by joining the circle to *o*, as *so* masters.

### WHEN TO USE THE EXTRAS.

36. The following rule regulates the use of the *extras* for *M, N, F, V, S, St, Str*: Use the *extras* whenever either of them is the last letter in a word, as *M* Tom, *N* tin, *F* reef, *V* dove. But when a vowel follows either of them at the end of a word, use the *alphabetical* forms, as *M* Tommy, *N* tiny, *F* defy, *V* monastery. A vowel can thus be implied, without writing it.

37. *T, D, implied*. By writing any consonant about one-third its usual length, *T* or *D* is implied; thus, *T* Tate, *p* pet, *n* net, *c* met, *v* late; but when a vowel ends a word, the full forms must be used, as *c* naughty, for "*c*" would be *naught*.



## EXERCISE 24.

38. N<sub>D</sub><sup>T</sup> — as  $\lfloor$  bent,  $\smile$  land,  $\div$  send,  $\dot{\smile}$  intend.  
 39. N<sub>D</sub><sup>T</sup>R  $\subset$  as  $\lfloor$  binder,  $\smile$  kinder,  $\subset$  sender,  $\dot{\smile}$  fender  
 40. N<sub>G</sub><sup>K</sup> $\subset$  as  $\smile$  think,  $\smile$  link,  $\lfloor$  bank.  
 41. N<sub>G</sub><sup>K</sup>R  $\subset$  as  $\smile$  thinker,  $\smile$  longer,  $\lfloor$  banker

## EXERCISE 25.

42. M<sub>B</sub><sup>P</sup>  $\smile$  as  $\circ$  stamp,  $\smile$  lamp,  $\smile$  thump.  
 43. R<sub>J</sub><sup>Ch</sup>  $\smile$  as  $\smile$  arch,  $\smile$  urge,  $\smile$  search,  $\smile$  large  
 44. Tw  $\nearrow$  Kw  $\searrow$  as  $\smile$  twice,  $\searrow$  queen. [These are used initially only.]  
 45. W<sub>N</sub><sup>T</sup> $\sim$  as  $\sim$  went,  $\sim$  want,  $\sim$  wind.  
 46. WH  $\lfloor$  W  $\lfloor$  as  $\smile$  whale,  $\smile$  wail,  $\smile$  why,  $\smile$   
 47. M<sub>N</sub><sup>T</sup> $\subset$  as  $\subset$  meant,  $\subset$  mind,  $\subset$  commandment.  
 48. H  $[.]$  as  $\smile$  hat,  $\smile$  hope,  $\smile$  Jehova.  
 49. SH  $\smile$  as  $\smile$  shape,  $\smile$  shady,  $\smile$  shop.

## PREFIXES.

## EXERCISE 26.

50 Co<sub>N</sub><sup>M</sup>. Indicated either by a light initial dot, or by proximity; thus,  $\dot{\smile}$  commend,  $\smile$  conceive,  $\smile$  and compare.

51 I<sub>N</sub>Co<sub>N</sub><sup>M</sup> — as,  $\smile$  inconstant,  $\smile$  uncommon,  $\smile$  unconfined.

52 RECo<sub>N</sub><sup>M</sup>  $\smile$  as,  $\smile$  reconcile,  $\smile$  recompense.

53 IRRECo<sub>N</sub><sup>M</sup> IRRECOG  $\smile$  as,  $\smile$  irreconcile,  $\smile$  ir-recompense.

54 CIRCUM  $\smile$  as,  $\smile$  circumstance,  $\smile$  circum-spect,

55 INTER, INTRO, UNDER,  $\subset$  as,  $\smile$  interest,  $\smile$  in-troduce,  $\smile$  understand.



56 MAG<sub>N</sub><sup>I</sup>  $\smile$  as,  $\smile$  magnify,  $\smile$  magnanimous.











57 TRANS  $\circ$  as,  $\smile$  translate,  $\smile$  transpose,  $\smile$  trans-mute.



58 PR-C  $\smile$  BR-C  $\smile$  as,  $\smile$  practice,  $\smile$  bracket.





## AFFIXES.





## EXERCISE 27.



59 ING — joined, or by a dot, as,  doing,  meaning.



60 TION. Indicated either by a final loop half the length of the consonant; as,  fashion,  mission,  nation; or by the sign for "o," namely  joined to the preceding consonant; as,  lotion,  addition. The plural form in "s" may be formed either by enlarging the loop to two-thirds the size of the consonant; as,  fashions,  missions, or by adding a circle to "" as,  lotions.


61 S-TION, by  joined to preceding consonant, as  position.

62 CTION, by intersecting the preceding consonant with  or  as,  election,  section.

63 CATION, by intersecting the preceding consonant with  or  as,  provocation,  justification.



64 ARITY, ERITY, IRITY, by intersecting the preceding consonant; as,  barbarity,  prosperity.








65 SELF e SELVES e joined, as,  herself,  ourselves.

66 MENTAL-ITY e as,  fundamental.




## PHRASES.

## EXERCISE 28.

67. Several words may often be joined together. The signs   for "I" may be contracted in phrases; as—

 I-will-not,  I-have-not,  I-am-to-be-there,  we-are,  we-were,  and-the,  it-is-not.

## HOW TO IMPLY VOWELS.

68. It is impossible to insert many vowels when Reporting, but they may be implied by writing all words that contain either *aw*, *ah*, *i*, ABOVE the line, and words that contain *a*, *e*, *o*, ON the line, but those which contain *oo*, *u*, *oi*, *ow*, THROUGH the line; thus,  at,  eat,  too. Notice that short strokes and horizontal letters can be written only in two positions—above and on the line. But all others take three positions. All the word signs in

the following List, are written in accordance with their vowels, and are thus easily remembered. The only exceptions are the following *ten* words: *think, if, when, but, of, show, their, well, religion, and help*, which, if written in their proper place, would clash with some other word. Each word on a line with any sign is represented by that sign. All words printed in Roman type, have their signs written *above* the line; those in *italics*, on the line; and those in SMALL CAPITALS, *through* the line.

## WORD SIGNS.

/ what, <i>at, it</i> , TO, TOO	( my, am, <i>him, may</i>	✓ firm, <i>from</i>
/ do, <i>day</i> , WOULD	( might, made	( 2 3 have
/ difficulty different	( us, <i>so, see</i> , USE	( well, <i>will</i>
∠ advantage, advent	∩ Scripture	✓ behold, <i>world</i>
up, upon, <i>pay</i> , HELP	( 2 3 was,	✓ where, <i>were</i> , YOUR
by, <i>be</i> , TO BE	) each, <i>which</i>	✓ heart, <i>art</i>
∩ breach, <i>remem-</i>	) religion, age, JOY	✓ word, <i>Lord</i>
ber, BRETHREN	✓ shall, <i>she</i> , SHOW	✓ are, <i>or</i> , OUR
\ can, <i>come</i>	\ should	✓ high, <i>he</i> , <sup>WHO</sup> <sub>WHOM</sub>
\ COULD	\ thankful, thank-	— away, <i>we</i>
∞ Christ	giving, <i>with</i> , THINK	~ want, <i>went</i>
∩ according	\ thought, <i>through-</i>	— 2 3 ye, you
\ ago, <i>gave</i> , GIVE	out	an, <i>a</i>
\ God, GOOD	\ thy, <i>they</i> , though	∧ ∨ I
∩ great	\ that, <i>without</i>	\ of, <i>on</i>
— nigh, <i>in</i> ,	\ them	✓ / the
— and, <i>not</i>	∩ there, THEIR	o has, as, <i>his, is</i>
— nor, <i>near</i>	∩ thus, <i>this</i>	o when, <i>we</i>
∩ mind, <i>meant</i> , AMOUNT	∩ thine, than, <i>then</i>	c all, <i>but</i>
∩ under, <i>enter</i>	∩ if, <i>for</i>	3 heaven, <i>even</i>
— nothing, <i>thing</i>		

## EXERCISE 29.

Let the pupil now purchase "The First Class Reading Book," price 1d., published by the S. S. Union, Old Bailey, London, and write into a ruled Copy Book, all the words into their proper position—either *above, on, or through* the line—as directed in Sec. 68. The modes of abbreviation already explained in pages 11 to 15, as

well as the Word Signs, should now be used. The repetitions found in the Book will tend to impress the outlines all the more upon the memory.

### ABBREVIATED PRONOUNS.

68. The pronoun *I* and *you* should be shortened in Phraseography by writing only one stroke of the  $\vee$   $\wedge$  or  $\_$  thus,  $\checkmark$  *I* am,  $\sim$  *I* will,  $\vee$  *I* have,  $\vee$  *you* will,  $\vee$  *you* were,  $\vee$  *you* are,  $\vee$  *you* may,  $\vee$  *you* have,  $\vee$  *you* shall. The pronoun *we*  $\_$  may also be abbreviated thus, [ - ] before *will*, *may*, as  $\sim$  *we* will,  $\_$  *we* may.

69. The connective phrase *of the* may be indicated by proximity, as

$\vee$  *part of the house*,  $\vee$  *man of the day*.






















70. The article *the* [ - ] may be written by either an up or a down stroke, thus,  $\rightarrow$  *in the*,  $\vee$  *for the*,  $>$  *of the*,  $\vee$  *with the*,  $\downarrow$  *to the*.

### CONTRACTED WORDS.



















#### OFFICE TERMS. LIST 1.

Administrators $\checkmark$	central $\sigma$	Gentlemen $\_$
Bankruptcy $\_$	court $\vee$ or $\wedge$	Justice $\sigma$
beneficial $\_$	circumstance $\sigma$	Learned $\vee$
breach $\_$	circumstantial $\sigma$	lordship $\vee$
creditor $\sim$	Defendant $\checkmark$	Magistrate $\sigma$
criminal $\vee$	documentary $\vee$	Political $\sigma$
council $\vee$	Evidence $\sim$	parliament $\vee$
company $\_$	ecclesiastical $\vee$	plenipotentiary $\_$
chambers $\vee$	executors $\vee$	plaintiff $\_$
commerce $\sigma$	exchequer $\vee$	prisoner $\_$
chancellor $\sigma$	Financial $\sim$	prosecution $\sigma$



## THEOLOGICAL TERMS. List 2.

Believe 	Glory ious 	New Testament 
Church 	gospel 	Providence 
ceremonial 	Inspiration 	purposes 
catholic 	Israel 	protestant 
character 	Justification 	Righteousness 
covenant 	Member 	Tabernacle 
Evangelical 	Nonconformist 	transubstantiation 







## GENERAL TERMS. List 3.
















Arbitration 	dissatisfaction 	Kingdom 
abundant 	distribute <sup>ed</sup> tioner 	Proportionate 
Disrespectful 	Establishment <sup>ed</sup> 	promise 
disadvantage 	expenditure 	peculiar 
distinguish 	extraordinary 	Reform 
discharge 	Intelligent 	Unexpectedly 

## PHRASES.











The letters forming a Phrase may be written a little larger than usual in order to lessen the risk of confounding *single* words with Phrases; thus,  *be not*, would not then clash with  *bent*.

## OFFICE PHRASES. List 4.












Act of Parliament 	Central Criminal Court 
Beneficial interest 	circumstantial evidence 
breach of promise of marriage 	Chamber of Commerce 

County Court Common Law Counsel for the defendant Counsel for the defence Counsel for the plaintiff Court of Chancery Court of Bankruptcy Court of Justice Deed of Trust documentary evidence Ecclesiastical Court Heirs, executors, administrators, or assigns Joint Stock Company Justice of the Peace Learned Council  
for the prisoner at  
the bar 


## LEGAL PHRASES. List 5.

By me at any time From time to time for the benefit of  
my children In proportion Know all men Now this indenture  
witnesseth Real and personal  
estate Signed, sealed, and  
delivered sole execut<sup>rix</sup> or of  
this my last will This is the last will  
and Testament 







## THEOLOGICAL PHRASES. List 6.

At the last day at the right hand of God Believe in Christ Children of God children of Israel christian brethren Glorious Gospel of  
Jesus Christ God's Grace Justification by faith Resurrection of the dead Religious sects 

## GENERAL PHRASES. LIST 7.

Chancellor of the  
Exchequer 

Day by day //


House of Commons Ladies and Gentlemen Member of Parliament Political economy peculiar circumstances  
of the case United Kingdom South Wales Rail-  
way Company 

## WORD SIGNS

in addition to those given on page 16. The figure "1" means *above* the line, "2" *on* the line, and "3" *through* the line.

*Tr*, 1 try, 2 tree, 3 true, truth  
*tt*, 1 taught, tight, 2 it ought  
*tl*, 1 tilled, 2 told, tell it  
*trt*, 1 tried, uttered, 2 toward


*Dd*, 1 died, added, 2 dead, did  
*dr*, 1 draw, dry, 2 dear, 3 during  
*dn*, 1 dawn, dine, 2 done, 3 down

*Pn*, 1 happen, 2 upon, open,  
3 opinion  
*pl*, 1 apply, 2 play, plea, 3 plough  
*pr*, 1 pry, 2 principle, 3 prow  
*prt*  1 particular, 2 opportunity


*B*, 1 by, bye, 2 obey, be, 3 to be  
*bs*, 2 base, 3 abuse  
*bn*, 1 combine, 2 been, 3 to (have) be  
*bl*, 1 by all, able, believe, 3 blew

*Kl*, 1 call, 2 kill, 3 cool  
*kr*, 1 cry, Christian, care, 3 crew  
*ks*, 1 cause, 2 because, case, 3 ex-  
ecutor


*Gr*, 1 agree, 2 gray, 3 grow, grew  
*gn*, 1 again, 2 gone, gain, 3 gown  
*gl*, 1 glorify, 2 glory, 3 glow


*gld*, 1 glad, 2 gold, 3 glued  
*grt*, 1 agreed, 2 great, greet  
*gthr*  1 altogether, 2 gather  
3 together

*N*, 1 nigh, any, 2 in, own  
*n* *lengthened*, 1 know, no, 2 now  
new


*nm*, 1 number, 2 name  
*nt*, 1 and, night, 2 not  
*nd*, 1 hand, 2 end, need, 3 annoyed  
*ntr*, *ndr*  1 neither, under,  
2 nature, enter

*Ng*, 1 language, 2 thing  
*ngr*, 1 anger, 2 younger

*M*, 1 am, my, 2 me, may  
*mt*, 1 might, 2 made, 3 mute  
*mn*, 1 mine, man, 2 men, 3 human  
*m*  1 mind, 2 may not, 3 amount

*Str*  1 strung, 2 strong, [strength  
*Jn*, 1 general, 2 generation, 3 join  
*jnt*, 1 gentleman, 2 gentlemen

*Zh*, 1 pleasure, 2 usual

*Fi*, 1 after, 2 often, fate, 3 foot  
*f-thr*  1 father, 2 if there, 3 fa-  
ture



*Lt*, 1 light, 2 late, 3 allowed  
*l-tr*, 1 alter, 2 letter, 3 loiter  
*l b*, 2 liberty

*Rt*, 1 heart, right, 2 rode, 3 rude  
*rd*, 1 word, 2 lord, world  
*r-tr*, 1 writer, 2 order  
*r (straight)*, 1 are, 2 ray, 3 remark

*rt*, 1 write, 2 rate

*Ht*, 1 had, hid, hit






*Wt*, 1 we had, 2 wait



*wnt*, 1 want, 2 went, 3 wound



*wh*, 1 why, 2 whether


*Y* 1 yonder, 2 ye


*ys* 2 use, useful

71. Whenever an *S* begins or ends a word, it is best to use the circle, as  *sin*,  *sake*,  *pace*. The stroke *S* should, as a rule, be reserved for words that either begin or end with a vowel, as  *ace*,  *see*.







72. When two separate vowels are used, the one which is read first is written on the upper or left-hand side of the other, as,  *Iota*,  *Messiah*.






73. The Welsh *Ll* is represented by , as  *Llan*.

74. An *Accented Vowel* can be indicated by writing it to touch the sign to which it relates, as  *advance*.

75. *Figures* may be expressed, either in the ordinary way, or as follows, with *dashes*  placed over them to distinguish such from words.

	1	2	3	4	5	6	7	8	9	0
<i>Units</i>	/		\	/	(	)	—	—	—	o
<i>Hundreds</i>	u	u								
<i>Thousands</i>	c	c								
<i>Millions</i>	u	u								
<i>Billions</i>	u	u								

thus,  20,  30,  200  300,000,  
 4,000,000,  1878.

76. *Punctuation*. The Stops are shown in the usual way, but a Full Stop must be marked with a cross; thus,  Capitals are marked thus,  *Wales*, and Emphasis, thus,  underneath the word, as  *too good*. Question Mark, thus, 

### EXERCISE 30.

Write out the Prefixes and Affixes, repeating each outline throughout the line, as directed in Exercise 2. The pupil should add other words to the list.

## EXERCISE 31.

Write into a ruled Copy Book, the outlines of the Word Signs in page 16. Then subjoin the longhand to each.

## EXERCISE 32.

Write out all the Contracted Outlines. Then subjoin to each the word in longhand.

## EXERCISE 33.

Write out all the shorthand Phrases, then subjoin the longhand.

## EXERCISE 34.

For one month, copy, for an hour daily, the following books into shorthand—"Second Reading Book" by Winks and Sons, Leicester, price 1*d.*; "The Second" and "The Third Book for Reading," price (of both) 3*d.* published by the S. S. Union, London. These may be varied with portions from the "Pilgrim's Progress," or any other useful book.

## EXERCISE 35.

Now write out the first two Psalms into Shorthand, leaving each alternate line blank for corrections. Then send the same to the Author of this work, enclosing a stamp for a reply. A Certificate of Merit will be returned if the Exercise be satisfactory.

77. The pupil should now read the *Alethographic Journal*, price 3*d.* per month, or 3*s.* per annum. This is a lithographed Shorthand Magazine, which, if we have enough of subscribers, will be started about January, 1879, with the object of facilitating both reading and writing in Shorthand. Since this Magazine will supply the best outline for each word, it will be of the greatest service to Shorthand pupils.

## EXERCISE 36.

Continue to copy from some book, or books, for an hour daily, until you can write about 50 words per minute, taking care not to sacrifice *accuracy* for speed.

## EXERCISE 37.

When the pupil is able to copy from a book at the rate of 50 words per minute, he should get some little boy to read slowly for an hour daily. Continue to write from his dictation until about 120 words per minute can be written in a readable manner. If a good and interesting book be selected, both the reader and writer will be benefited during the course of practice.

## EXERCISE 38.

All *long words* that require more than three dashes of the pen should be contracted by leaving out the most unimportant part. Full examples of these will given in "The Reporters' Staff," price 9*d.*, which will be published as soon as we receive 200 subscribers.

## EXERCISE 39.

The pupil should now embrace every opportunity of taking down Sermons, Lectures, &c. If he should fail during his first attempts let him not be discouraged. Continual practice will give the victory. He should always try to secure *complete* sentences. The average rate of public speaking is about 120 words per minute. An expert hand may, by this system, write as many as 180 words per minute. But this speed requires a long practice, as well as great *manual dexterity*.

The pupil may gain much valuable information from the *First Edition* of this System, 40 pages, price 9d. But he should bear in mind that the Alphabet has been designedly changed into its present order, which lessens the work of learning, and yet increases speed and legibility. The Second, or present Edition is the standard work. A few copies of the *First Edition*, are still on hand.

In conclusion, I would urge upon every student of this useful art, the importance, from first to last, of the words in Shorthand on the Title-page—

LIVE TO GOD AND YOU SHALL SHINE.

PROVERBS 23 19. (*In the Learner's Style.*)

ECCLESIASTES 11 1. (*In the Corresponding Style.*)

PSALM 117. (*In the Reporting Style.*)

# *20 hooks, same side for m and* *N hooks, on opposite side for f,* *M hooks*

## A COMPENDIUM OF THE SYSTEM Showing how to express various combinations.

ALPHABET.	R	L	N	M	Shortening T or D
T D / /	tr ʔ	tl ʃ	tn ʎ	tm ʄ	tt /
P B	pr ʔ	pl ʃ	pn ʎ	pm ʄ	pt ʎ
K G \ \	kr ʃ	kl ʃ	kn ʃ	km ʃ	kt \
N Ng — —	nr ʃ	....	nn ʃ	nm ʃ	nt —
M ʃ	mr ʃ	ml ʃ	mn ʃ	mm ʃ	mt ʃ
S Z ( (	....	....	sn ʃ	sm ʃ	st (
Ch J ) )	chr ʃ	chl ʃ	chn ʃ	chm ʃ	cht )
Sh Zh ʃ ʃ	shr ʃ	shl ʃ	shn ʃ	shm ʃ	sht ʃ
Th Fh ʃ ʃ	thr ʃ	....	thn ʃ	thm ʃ	tht ʃ
F V ʃ ʃ	fr ʃ or ʃ	fl ʃ or ʃ	fn ʃ	fm ʃ	ft ʃ
L ʃ	lr ʃ	....	ln ʃ	lm ʃ	lt ʃ
R ʃ ʃ	....	....	rn ʃ	rm ʃ	rt ʃ
H ʃ	....	....	hn ʃ	hm ʃ	ht ʃ
W ʃ	....	....	wn ʃ	wm ʃ	wt ʃ
Y ʃ	....	....	yn ʃ	ym ʃ	yt ʃ

### VOWELS.

	AW	AH	A	E	O	OO
Long.	ː	ː	ː or —	ː	ː	ː
Short.	ː	ː	ː	ː	ː	ː

DIPHTHONGS.					COMBINATIONS.				
I	OI	OW	U	AI	ng <sup>k</sup> <sub>g</sub>	st	n <sup>t</sup> <sub>d</sub>	mn <sup>t</sup> <sub>d</sub>	wn <sup>t</sup> <sub>d</sub>
ː or V	ː	ː	ː	ː	ː	ː	ː	ː	ː

It should be remembered that the above hooks can be attached to the heavy Consonants, *d, b, g, ng, z, j, zh, th, and v*, after the same plan. Also, the extras of *sh* [ʃ] may be attached to any of the consonants.



A 000 020 484 2

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